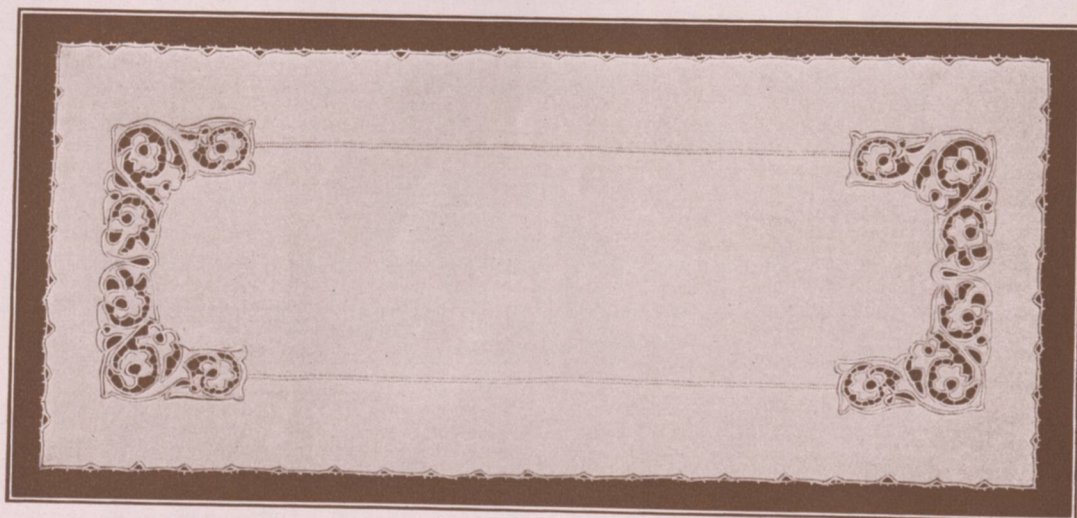


W. L. F. M.
BARBOUR
1926

BARBOUR'S *Lincoln Thread*

FOR ART NEEDLEWORK AND CROCHETING
BOOK NO. 2

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A lovely example of cutwork's decorative possibilities—this runner of cream-colored linen

Cutwork—Richly Effective

CUTWORK, long favored by those whose clever fingers have fashioned needlework of beauty and distinction, today has an added significance when done with linen thread.

Wrought thus, it matches exactly in texture, character, endurance and beauty the linen which it adorns. And it attains an added luster, a richer, smoother, more lasting beauty than it has ever had before.

Fitting it is, indeed, that this lovely needlework should be universally acclaimed. For in addition to its high decorative quality, it has a sturdiness that endears it to the heart of the practical housewife who knows how often even her finest linens must go to the laundry.

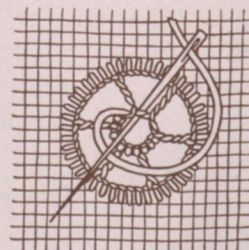
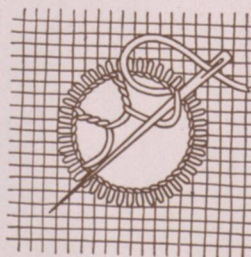
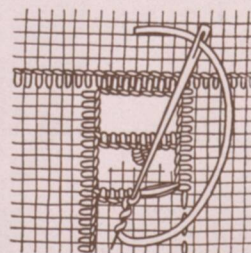
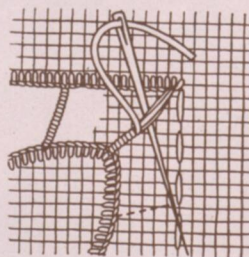
Furthermore, cutwork is amazingly simple to do—another quality which appeals to the housewife whose busy fingers have so many more demands than her day has minutes.

There are many forms of cutwork but in nearly every case the outlines of the design around which the fabric is to be cut away are done in simple buttonhole stitch. As a usual thing cutwork is done with thread matching the foundation fabric and of a corresponding texture.

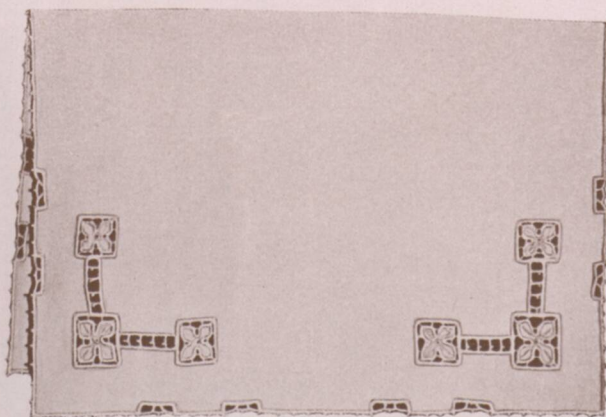
Linen being a favorite material it is a pleasure to know that Barbour's Art Needlework Linen Thread can be secured in natural, white and ten sunfast, boilfast colors—gold, red, coral, yellow, pink, medium brown, china blue, lavender, willow green and black—so that one is assured of being able to match tones, textures and colors.

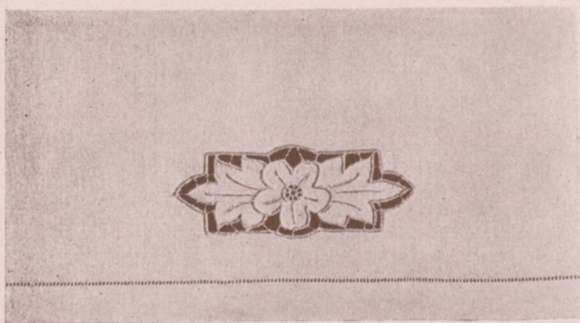
In cutwork embroidery all outlines to be buttonholed are first run with fine stitches. This must not be neglected, as it provides a foundation for the embroidery and aids in making firm edges. Closely woven materials are preferable for cutwork but more open weaves may be used if the pattern outlines are run a second time with the stitches filling in between those of the first row.

These diagrams show you how simple and easy cutwork is to do. They illustrate the process of making wrapped bars, buttonholed bars with picot and a simple lace stitch which is useful in filling open flower centers. In making the picot the thread should be wrapped around the needle as many times as is necessary to make a well-shaped picot



Mats like this have all but supplanted tablecloths—and no wonder!





That a decorative cutwork motif can really "make" a towel is here proved indisputably

The outlines having been run, one can proceed with the buttonholing, taking very short stitches and placing them closely together. Even when working with the coarse threads it is desirable to pick up as little material as possible.

Connecting bars are put in while the buttonholing along the right hand edge of a space is being worked, and are made by buttonholing or wrapping over three surface threads carried back and forth across the space between the edges, inserting the needle each time into the fabric as well as into the loop of the buttonhole stitch on each side. This brings one into position to buttonhole back over the threads and continue along the right hand edge.

It is always such a temptation to cut away the linen back of the bars as one progresses "to see how the work is going to look," but it is much better not to do any cutting until after the embroidery is finished.

Needless to say there should be no knots in cutwork embroidery. When starting a thread run a few stitches along the outline where they will later be covered with the buttonholing and fasten off in the same way.

In some cutwork designs bullion or roll stitch picots are introduced on the connecting bars and

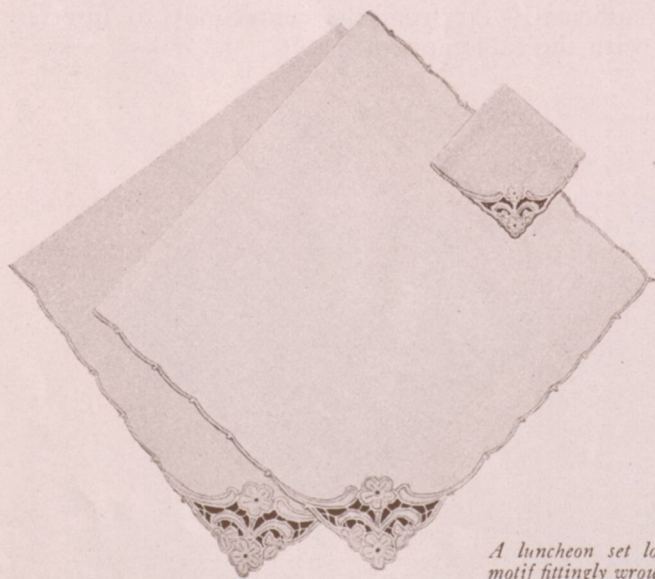
are almost invariably used along the simple buttonholed edges which usually border articles decorated with cutwork. There is nothing difficult about this picot, just a little "knack" to be acquired in holding the coils of thread on the needle and easing them into place with the left hand thumb while drawing the needle through and pulling the thread tightly so that the coils form a little loop. If you are not acquainted with this picot, it will be a good idea to practice making it on a little piece of linen.

The loops which form a part of the simple cutwork edges of the mat on page 2 are buttonholed over surface threads in the same manner as the bars, but are left a bit loose so that they curve instead of lying straight. To make them buttonhole around the indentation of the scallop to the right hand end of the loop, lay the threads, buttonhole back to the starting point and continue on your journey.

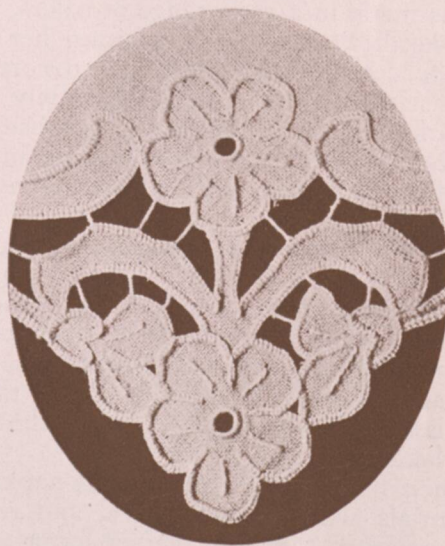
When three loops are used in a group, buttonhole to the right hand end of the second loop, lay the foundation threads, buttonhole back half way, lay the threads of the third loop connecting the first and second, buttonhole this loop, making a picot midway, and continue along unfinished loop back to edge.

The runner shown at the top of page 2 is equally successful made of white or ivory linen for dining-room uses or of heavier ecru linen for the living-room.

Cutwork designs are not usually effective done in colored threads upon a white or ecru ground, but one may use a colored linen fabric and do the embroidery in white or ecru. Some very interesting table linens are produced in this way.

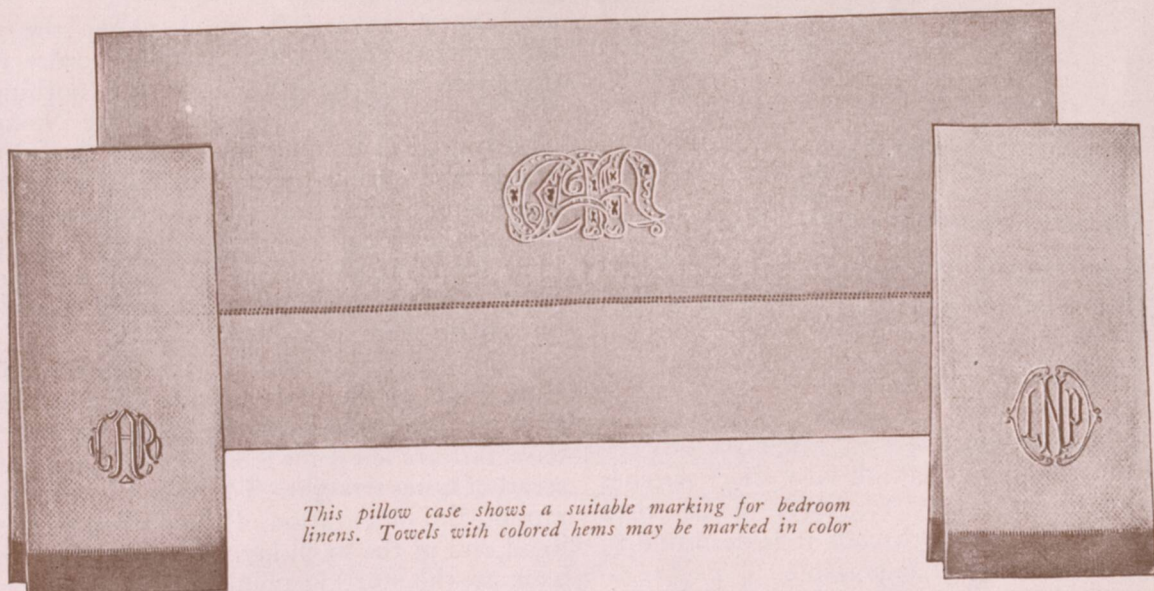


A luncheon set lovely in its cutwork motif fittingly wrought with linen thread



Detail of the cutwork motif used on the luncheon cloth and napkins at left

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This pillow case shows a suitable marking for bedroom linens. Towels with colored hems may be marked in color

Monograms Add Distinction to your Linens

A MONOGRAM is the most distinctive decoration for dining-room, bedroom or bathroom linens and may be developed in a variety of ways, for all of which Barbour's Art Needlework Linen Thread is most satisfactory.

Padded satin stitch is the most usual method and is equally suitable for damask, huckaback or linens of plain weave. The smooth satiny surface, characteristic of this type of work, can be readily secured with Barbour's Linen Thread, and as this thread is made in a wide range of colors, the fastidious needleworker can monogram her modish colored bordered linens with threads to correspond.

Satin stitch letters should be heavily padded with outline stitches running lengthwise of the letter, leaving the outlines clear to guide in placing the satin stitch covering, which is invariably across the width of the letter.

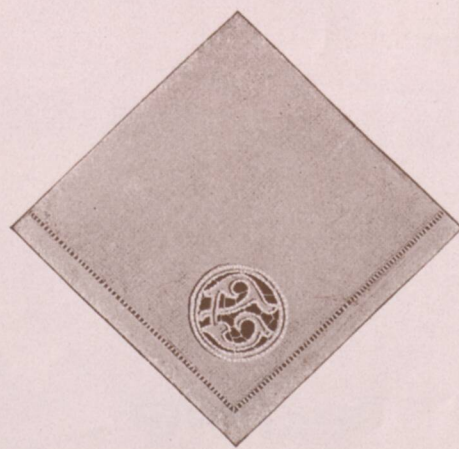
In contrast to the padded satin stitch marking, there is the flat Italian style like that on the pillow slip at the top of the page—most durable and satisfactory for bed linens. Such a monogram is also in good taste on a simple linen dresser cover, placed at the center front just inside the hem, which is preferably finished with the square Italian hemstitching.

On such linens as tea cloths and napkins cutwork initials are very decorative, and represent little more work than the plainer letter. No. 50 linen thread should be chosen for cutwork, and as this thread comes in balls of ecru and natural, as well as white, one is able to match almost any shade of linen. Only the more closely woven linens are suitable for cutwork.

For bathroom linens French knots make yet another type of marking for which Barbour's Art

Needlework Linen Thread is admirable. As the knots need to be firm and compact it is better to use two or even three threads in the needle and wrap them but once, than to wrap a single thread several times. On huckaback towels French knot markings are very effective when done in white and outlined with a row of knots in color.

Towel markings should be placed in the center of one end just above the hem and the towel folded lengthwise in thirds. Dinner napkins should be marked at the center on a line with the edge and folded in thirds in both directions. Colored bordered breakfast cloths may be marked diagonally at one corner just inside the border, and the damask cloth for the formal dinner may have two markings, one facing each end of the table sufficiently far from the center not to interfere with the table appointments.



Cutwork initials are delightful on linen tea cloths and napkins

Color for Your Living-Room

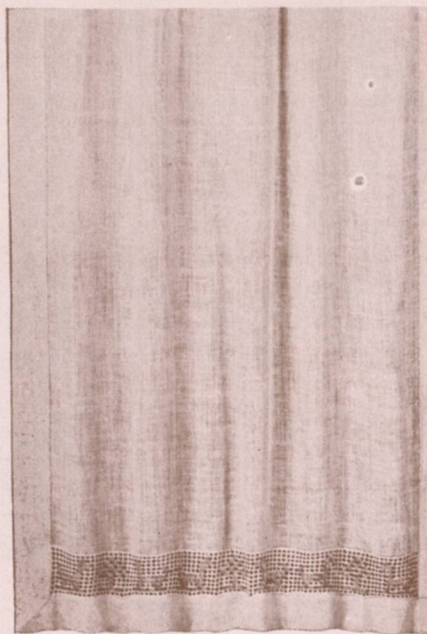
EMBROIDERY will introduce the color into your living-room furnishings in a most delightfully interesting way. Even the most elaborate effects can be produced with simple stitches and with the many lovely colors of Barbour's Art Needlework Linen Thread.

Curtains of sheer Italian linen may have a border decoration of quaint little figures darned in color upon a lacy background. Edge the border with a narrow band of satin stitch worked by the thread of the linen and darn in the figures as in Swedish weaving, a block of the pattern representing a mesh in the background. Carry the thread on the back from one block to another so that it does not show through the holes.

Pillows may be delightfully decorated with floral sprays suggestive of the Balkan peasant arts developed in outline stitch with now and then a spot in satin stitch. Outline stitch in successive rows fills in the solid portions, working from the edge toward the center and keeping the thread to the left of the needle. Work the lines of stitchery from left to right and bring each stitch back to the end of the one preceding. Red, blue, gold, lavender, brown and green are all used to develop this design.

For a table runner a most interesting effect is secured with Italian square or hemstitch done with colored linen thread on theatrical gauze, following the weave of the fabric.

Yellow linen makes an effective tea or bridge cloth with drawn-in threads of golden orange, square linen patches of corresponding color and simple embroidery done with yellow and green linen thread.

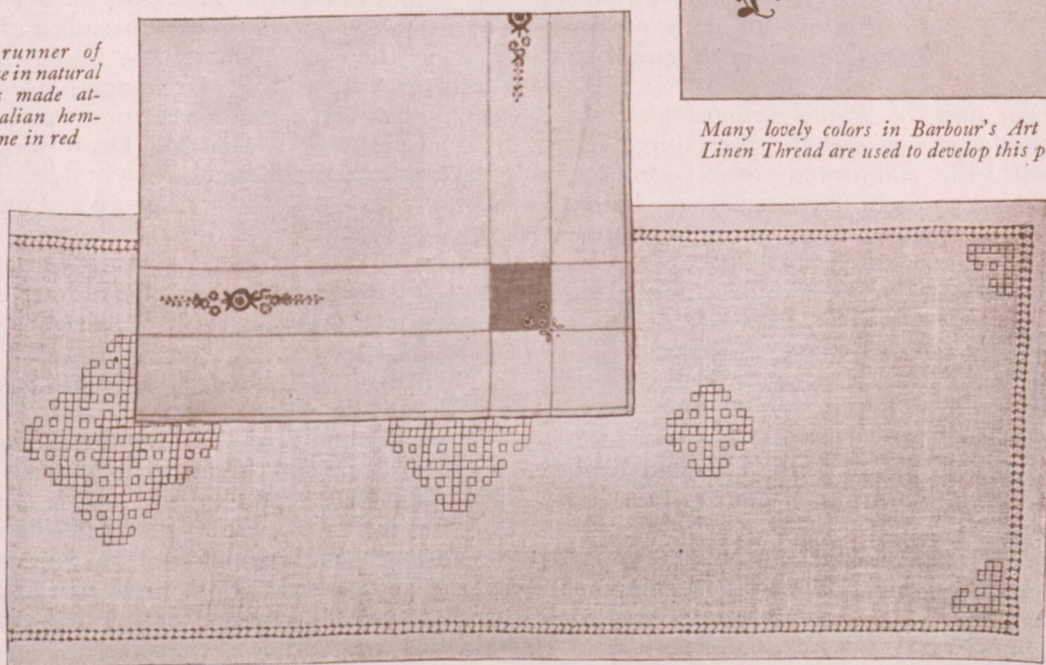


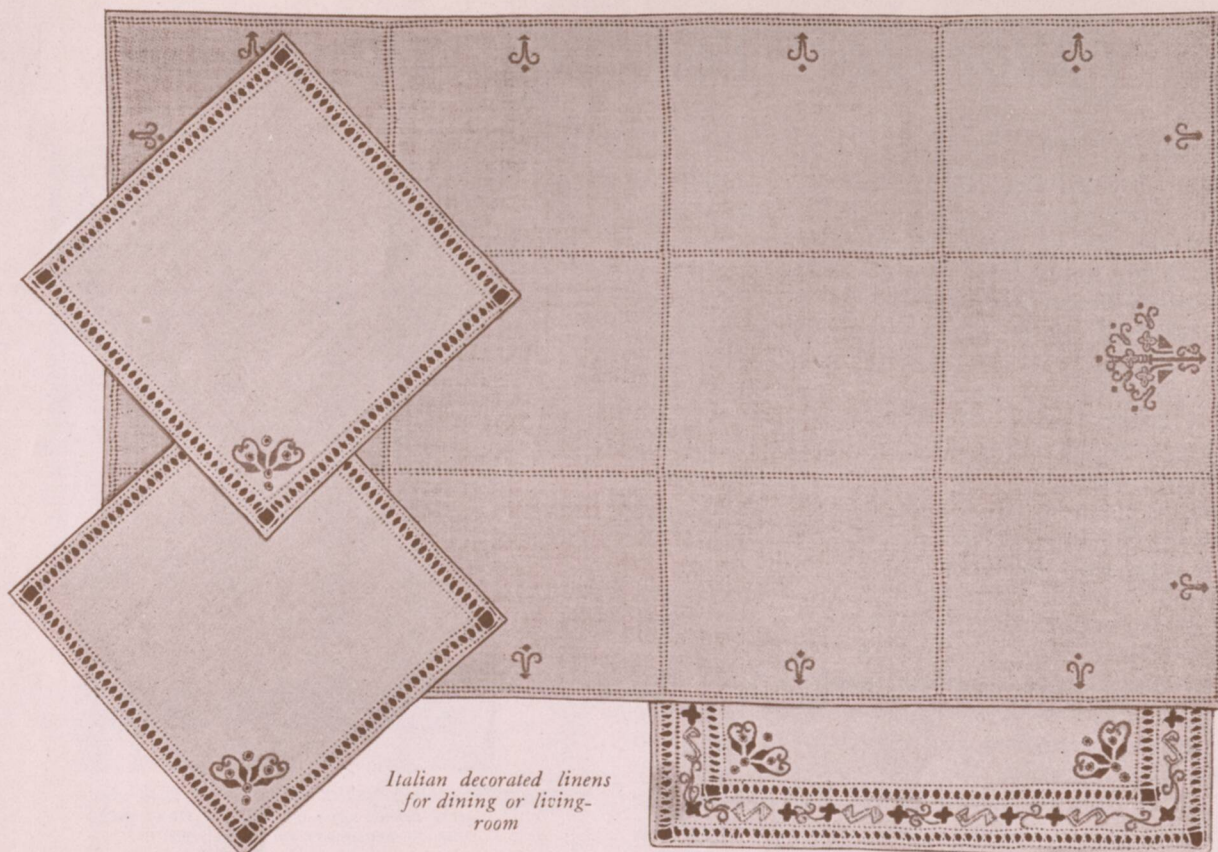
Curtain of sheer Italian linen with open work border upon which a parade of perky canines is darned in color



Many lovely colors in Barbour's Art Needlework Linen Thread are used to develop this pillow design

This table runner of theatrical gauze in natural linen color is made attractive by Italian hemstitching done in red





Italian Hemstitching—more popular than ever

ITALIAN hemstitching is so quickly mastered and develops under the fingers with such speed, that its continued popularity is not surprising. The step-by-step details on the opposite page tell the whole story, while the attractive pieces above show the application of this dainty drawn stitchery to the decoration of both small and larger linens.

Intersecting lines of *Punto Quadro* block the surface of the large mat and the three-piece set is bordered with the elaborated form sometimes known as cluster or fagot hemstitching. In both designs the little flower petal forms are developed in roll or bullion stitch, twin stitches placed side by side forming each petal (see page 14 for illustration of bullion stitch), and the tendrils are first outlined and then whipped or overcast.

Only material of square weave, (one counting the same number of threads to the inch in both directions) can be used for Italian hemstitching.

Barbour's Art Needlework Linen Thread is most satisfactory for all forms of Italian work. The finer numbers, 40 or 50, in balls of white, ecru or natural, are used for hemstitching, unless it is planned to make the hemstitching a feature of the decorative scheme, when a coarser thread of contrasting color may be used.

Having decided upon the size of the article you wish to make, the first step is to mark the outline by drawing threads before cutting. About $\frac{3}{8}$ inch should be allowed for the rolled hem. Starting a few inches from the corner on each side and $\frac{3}{8}$ inch from the edge snip two threads and draw to a point at the corner where they meet. Do not cut these threads, as that would tend to weaken the corner, but leave them and tuck them inside the hem as you roll it later on. Draw the remaining length of these threads on each side. If you are planning for a border of simple *Punto Quadro* leave 4 threads and draw 2 more in the same manner as the first. For more elaborate hemstitching draw 8 threads instead of 2, leave 4 threads and again draw 2, each time only to the hem.

The rolled hem which finishes the edge is rolled a little at a time and hemstitched on the wrong side. Beginning at the right and holding hem edge uppermost, fasten thread in hem, pass needle to left under 4 threads (Fig. 1) and complete the stitch as in Fig. 2. Fig. 3 shows needle in position for taking next stitch. Before rolling the hem on the second side cut a little of the linen from the first roll at the corner. A few stitches will hold this tiny corner in place.

When the rolled edge is finished, turn the work to the right side and work the row of Italian hemstitching, *Punto Quadro*. Figs. 4, 5 and 6 show this stitch in process.

If the elaborated form of *Punto Quadro* has been planned and threads have been drawn for the second row of hemstitching and the space between, wrap the 4 threads left on each side of the corner and proceed to hemstitch second side.

The second row of hemstitching and the cluster stitch beading are worked at the same time. Begin a little way from the corner and plan so that there will be two groups of 4 threads at the corner. Two groups are needed for each cluster stitch. Figs. 7, 8 and 9 show the completed stitch and the various steps.

At the corner, carry the thread across to the outer bar already worked, and wrap back in order to have thread finish at inner corner, and be in a position to go on with second side. Fig. 10 shows this bar in process. Wrap the group of threads forming fourth side of corner then take a stitch into center of each bar, carrying thread around two or three times, and wrap these made bars, taking a stitch over intersecting bars at each angle. This brings you back to inner corner ready to go on with cluster stitch on next side.

When rows of cluster hemstitching join at right angles, as on the doily on page 14, the threads for the connecting row are not drawn until after the outer row is completed, short ends being left next this row and held with a buttonholed wrapping, so that the threads which form a part of the row already worked will not pull away.

Bullion or loop picots make a very decorative finish for the edges of rolled hems on towels, mats or runners of any sort. The process is clearly explained in Figs. 12 and 13. This stitch is very easy to do when one acquires the knack of holding the little coils on the needle and drawing the thread through when completing the stitch. The needle passes under the hem from one picot to the point where the next is to be made. The number of times that the thread needs to be twisted around the needle depends upon the size of thread and the picot desired, and can be easily determined by experiment.

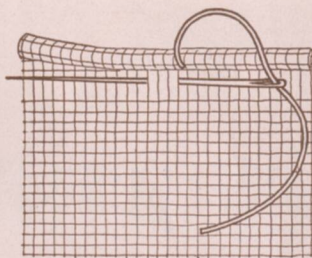


Fig. 1. Holding material with rolled hem uppermost, fasten thread in hem and take up four threads on needle.

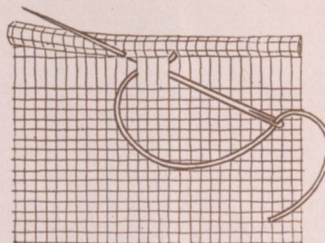


Fig. 2. Bring the needle back under the first stitch and out through rolled hem 4 threads to left, working from right to left on wrong side.

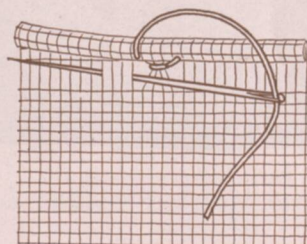


Fig. 3. Pull up tightly towards roll; pick up next four threads and repeat, rolling edge as you go along.

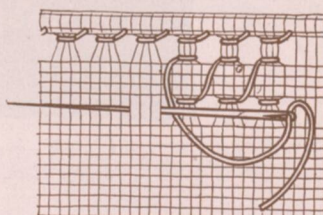


Fig. 4. Work toward the left on right side of material with hem uppermost. Fasten thread on under side and bring it down to lower row taking up four threads.

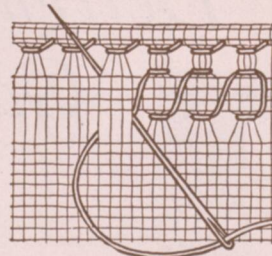


Fig. 5. Make a back stitch over the same four threads and bring needle out diagonally above as shown in this sketch.

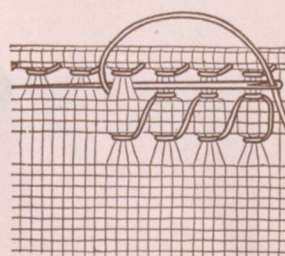


Fig. 6. Complete stitch by inserting needle four threads to right, carry it under these four threads, and out. Repeat. (This last back stitch may be omitted below a rolled hem.)

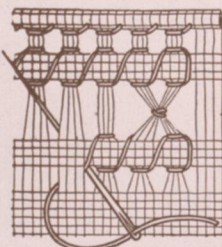


Fig. 7. For cluster, complete rolled hem and first row of hemstitching. Make first stitch of lower row as in row above.

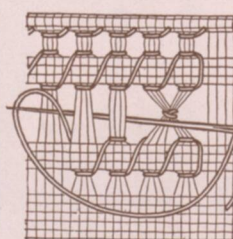


Fig. 8. Take first two steps of second stitch and draw two clusters together in middle of drawn threads with a tight little button-hole stitch.

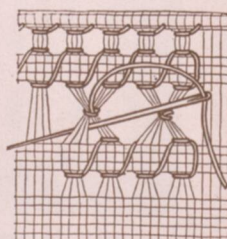


Fig. 9. Complete by over-stitching first cluster, and bring needle down to position for first step of next stitch.

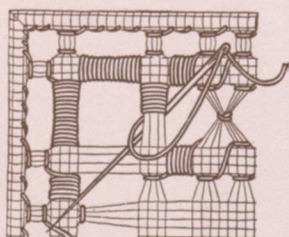


Fig. 10. For corners wrap the four threads left between rows of hemstitching as you come to them, carrying thread to outer edge and working down.

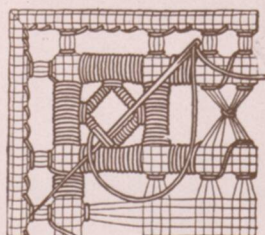


Fig. 11. Fill in square with cross of two or three threads, wrapping from outer corner to middle of these made bars so as to finish from center to inner corner.

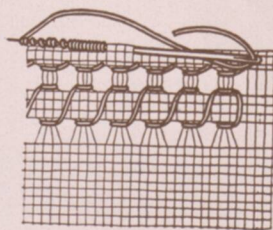


Fig. 12. To make loop picots, so often used on edges and corners insert needle under four threads

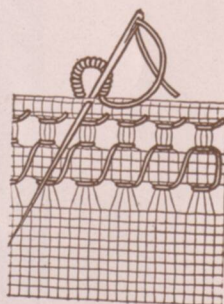
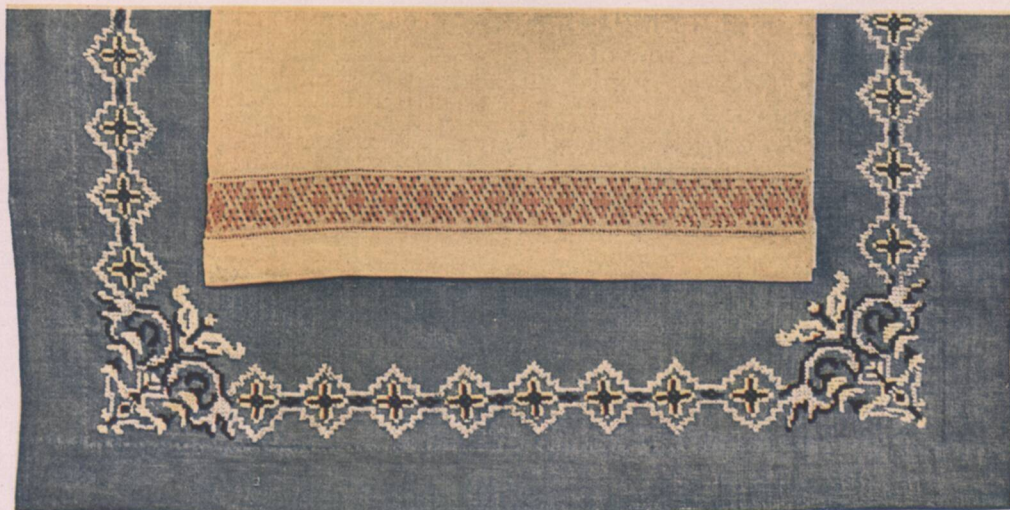


Fig. 13. Then twist thread around needle about seventeen times and pull through to form curve, fastening with a little stitch at base of loop.



CROSS STITCH lends itself particularly well to the dignified conventional border on this bridge cloth, while Swedish weaving makes a decorative border for this colorful runner

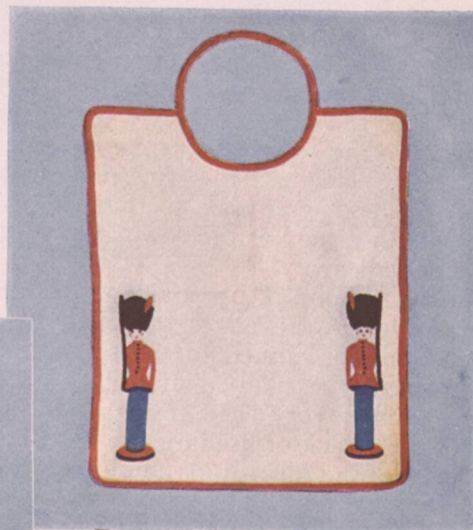
Simple Stitches are Delightfully Gay



THE SMALL DAUGHTER will simply adore this "ducky" frock of yellow and white handkerchief linen cross stitched with orange and yellow, and mother will be relieved to know that the hem is turned up on the under side to the top of the upper band, so that it can be easily lengthened

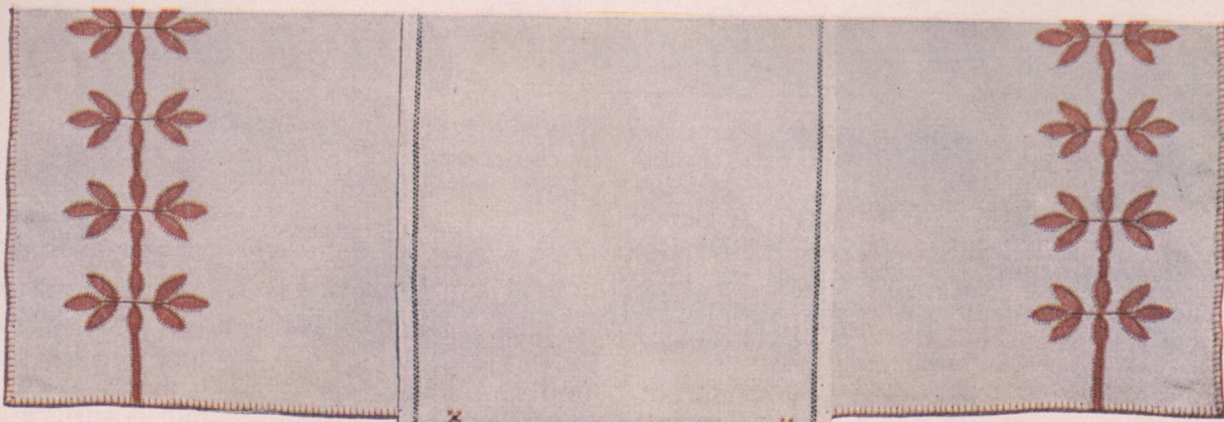


QUITE the gayest sort of little sewing bag is made of golden yellow linen cross stitched with threads of many colors, all repeated in the hand-made cord and tassels run through red bone rings around the top. Cross stitch also decorates the chair-back of sheer Italian linen below



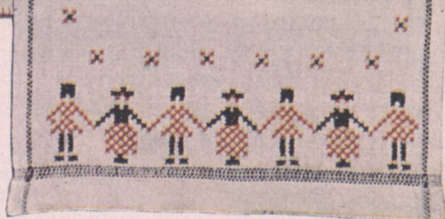
PATCHES of rosy red and blue linen unite with linen thread embroidery to form the wooden soldiers which do sentry duty on either side of this table bib for the small person. A tray cloth could easily be made to match with soldier figures like those on the bib



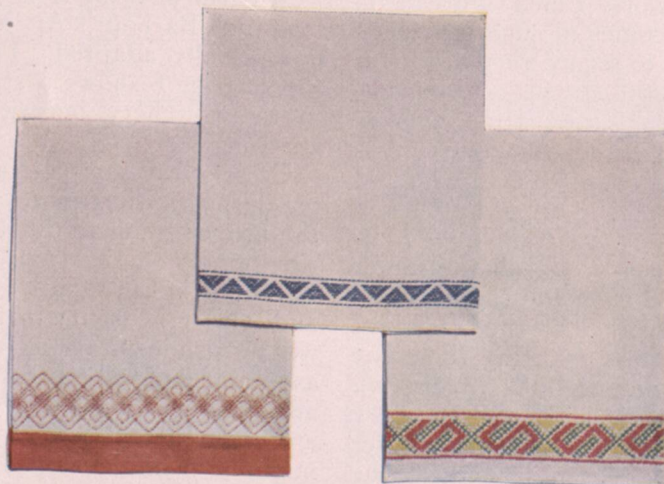


CROSS STITCH figures that look like wooden soldiers and Russian peasant maidens, make this a delightful runner for a child's room. This same design could be used on bibs, tray cloths, chair-backs or in other interesting ways

THE DESIGN on this runner has the dignity so desirable for living-room linens. It is developed with simple buttonhole stitch on creamy Italian linen, a harmonious background for any of the colored linen threads



DARNING is a most delightful decoration for huckaback towels and one for which Barbour's Art Needlework Linen Thread is admirably suited. Designs are developed by running under the overshot threads of the weave



CROSS STITCH decoration on towels makes possible the combination of various colors. Frequent trips to the laundry will not dim the color of Barbour's Art Needlework Linen Thread

SEE FULL
DESCRIPTION
ON PAGE 10



Now that color is introduced so freely into decorative schemes a runner like this one might provide the desired note of accent in a living-room or make a cheery breakfast cloth. The design is one that is very adaptable and may be used on curtains, pillows or chair-backs quite as successfully as on this runner

Everybody Loves to Cross Stitch

THERE is a quaintness and charm about cross stitch which appeals to even the most sophisticated needleworker, and yet it is so simple that a child can do it. Although the stitch is purely geometric, it lends itself readily to the development of floral and figure effects, and the illustrations on pages 8 and 9 show its adaptability to design as well as to the decoration of articles for a diversity of uses.

Motifs can be developed with crosses or the process can be reversed and the motifs thrown into relief by a solid background of cross stitches as on the chair-back pictured at the bottom of page 8.

It is quite as appropriate for children's things as it is on articles for general household use. On sheer material like voile the stitches should not be less than ten to the inch, while on sturdy closely woven fabrics such as gingham or unbleached cotton, eight crosses to the inch are most suitable.

Barbour's Art Needlework Linen Thread is ideal for cross stitch and comes in such a variety of colors that it is possible to secure very beautiful color combinations.

As the name suggests each cross stitch consists of two linen stitches laid diagonally, one across the other. All the under stitches in a design should slant in one direction and all the upper stitches in the other. Each stitch may be completed individually or the work done in rows, all the under stitches first being laid and then the top ones.

Cross stitch is properly worked by the threads of a square weave material (one counting the same number of threads to the inch in both directions). When suitable material is not available, very satisfactory results are obtained by working over Penelope canvas which has been basted to the foundation material on a line with the other and the effect is much the same. Use a fine blunt needle and take stitches between the fabric threads. When the embroidery is completed the canvas threads are gently removed one by one. If the canvas is stubborn, dampen it a little and the threads will draw more easily.

Canvas counting eight meshes to the inch is

satisfactory for most cross stitch designs. For more delicate work, use canvas counting ten or twelve meshes to the inch.

Description of Needlework on pages 8 and 9

Some other simple embroidery stitches for which Barbour's Art Needlework Linen Thread is well suited are shown in color on the preceding pages. Two towels show variations in darning. On one the pattern is formed of continuous surface lines held by dots of huckaback weave. On the other the thread is carried along the back from one motif to another and is run straight across from edge to edge.

You would hardly believe it, but buttonhole stitch is responsible for the decoration on the runner at the top of page 9. The detail below tells the whole story.

Swedish weaving is another type of needlework for which Barbour's Art Needlework Linen Thread is especially adapted. The yellow runner at the top of page 8 shows a stunning border developed in this stitchery between rows of Italian hemstitching.

Cross stitch samplers are much in vogue and if one is not so fortunate as to have inherited one the proper thing to do is to embroider one's own. The design on the front cover was adapted from an early English sampler on display at the Victoria and Albert Museum in London. Local museums will furnish inspirations for many others. They are as quaint and jolly as can be, not only for framing and hanging for wall decoration, but for tea trays and telephone book covers. The sampler idea might also be developed into a most unique and effective border decoration for a tea or refreshment cloth, arranging the quaint little figures and scenes between narrow conventional borders. The amount of realism which can be expressed with a few crosses is really quite astonishing. For a cloth of this character the patterns should be developed in not less than ten stitches to the inch.

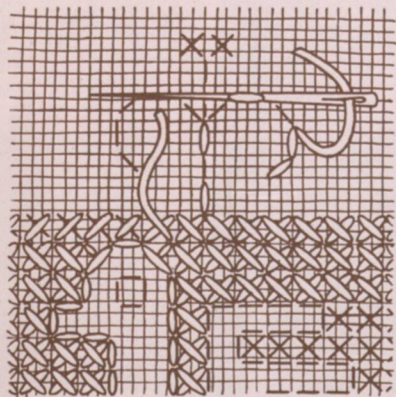


Fig. 14. Detail of chair-back showing the way motifs are outlined against a cross stitch background

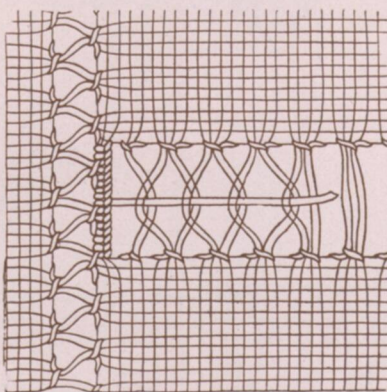


Fig. 15. The side hems of the red-and-black runner are finished with serpentine hemstitching and the ends with interlaced drawn work

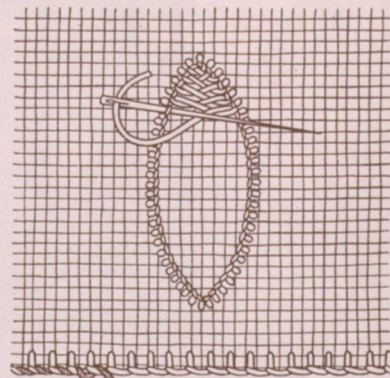


Fig. 16. Detail of stitchery on runner at top of page 9—variations of simple buttonhole or loop stitch

The Possibilities of Fagoting



FAGOTING is the delightfully decorative method of joining the edges of two pieces of material with a needle-made insertion.

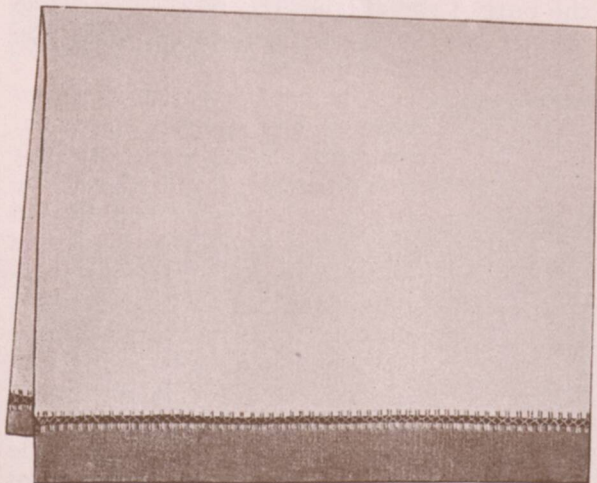
Colored hems can be attached to towels or luncheon sets, children's dresses can be lengthened, garments can be seamed and trimmings constructed by means of these simple insertion or beading stitches.

The range of colors which it is possible

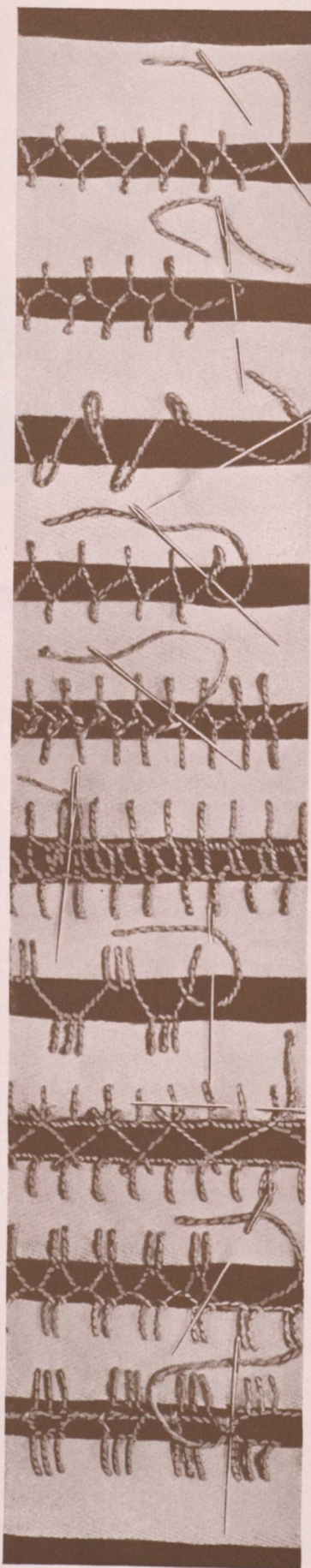
to secure in Barbour's Art Needlework Linen Thread makes it ideal for the purpose. Take for example the towel at the bottom of the page, when a yellow hem was attached to a white towel with gold and yellow linen thread, gold on the hem and yellow on the towel.

Hems are always finished double before being attached, and a narrow hem, not more than a quarter-inch, made on the edge of the body fabric. Both are then basted on stiff paper with a space between, the width of the fagoting desired. This preliminary work done, it is a simple matter to complete the joining.

Fagoting is one of the simplest ways to give a touch of individuality and distinction to children's frocks. The little model sketched was made of white Swiss dotted with red, bound with white lawn bias fold and edged with a deep white hem purely for decorative purposes. Fagoting in red linen thread secures the hem, seams the shoulders, forms a little decorative opening in the center front and trims the top of the pocket.



Towel of cream linen crash with yellow hem joined with interlaced buttonhole stitch, done with gold linen thread on hem and yellow on towel



FAGOT STITCH—The simplest of all insertion stitches. Worked from left to right, the needle each time passing through the material from front to back and the thread held at right of needle.

TWISTED FAGOT STITCH—Carry needle through material from back to front, each time twisting thread of preceding stitch by passing needle under to left and over to right before entering material.

CHAINED FEATHER STITCH—Pass needle from back to front on edge, make tiny chain stitch over edge, carry thread diagonally across and repeat stitch alternately on one side and then the other.

KNOTTED INSERTION STITCH—Pass needle from front to back through material, keeping thread to right of needle and make buttonhole stitch over the two threads close to edge of fabric.

FEATHERED KNOT STITCH—Two colors. First make knotted insertion stitch, with a little space between knots and fabric edge. Then with contrasting color feather stitch on these threads taking stitches outside of knots.

LACED KNOT STITCH—To make this stitch both edges are first spaced buttonholed, each stitch being knotted by working a second buttonhole stitch on the threads close to the edge. Then the loops are laced together.

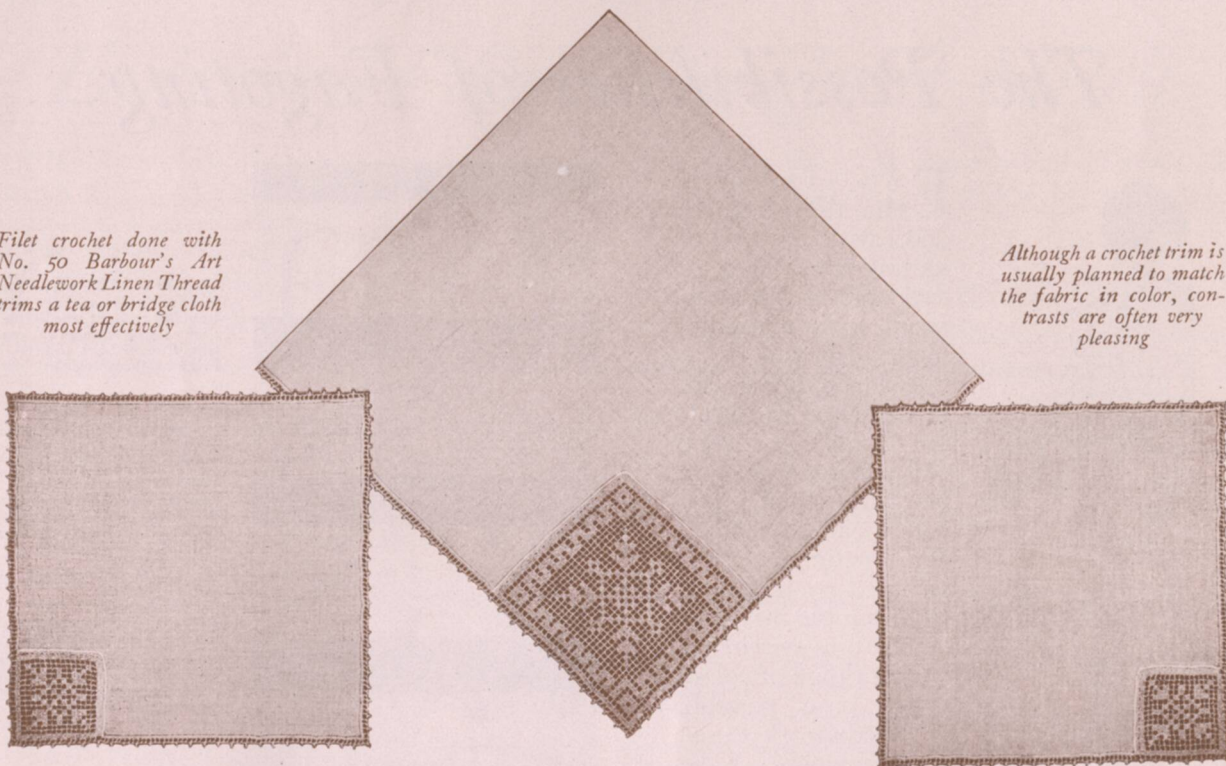
LOOP STITCH—This stitch consists of groups of three stitches worked alternately from one edge to the other. Keep the thread to left of needle in going to left and to right of needle in going to right.

HERRINGBONE BUTTONHOLE STITCH—Both edges are first spaced buttonholed with stitches parallel and then connected with a row of herringbone stitch taken under the stem of every other buttonhole stitch alternately from side to side.

INTERLACED BUTTONHOLE STITCH—Each edge is worked with groups of twin buttonhole stitches and the loops of two rows interlaced while working the second edge. Effective in contrasting colors.

FANCY LOOP STITCH—Groups of three buttonhole stitches at half-inch intervals along each edge and parallel. Then with a thread of contrasting color the loops are wrapped together.

Filet crochet done with No. 50 Barbour's Art Needlework Linen Thread trims a tea or bridge cloth most effectively



Although a crochet trim is usually planned to match the fabric in color, contrasts are often very pleasing

Linen Crochet is always smart

THERE is a quality to the texture of crochet done with Barbour's Art Needlework Linen Thread which makes it a most distinctive and appropriate decoration for household linens. With the ball thread, which is made in a variety of sizes ranging from No. 12 (coarse) to No. 50 (fine), it is possible to match the texture of almost any linen fabric one may wish to use in white, ecru or natural, and if it is desired to introduce color, there is a wide variety of colors to be had in the skein thread.

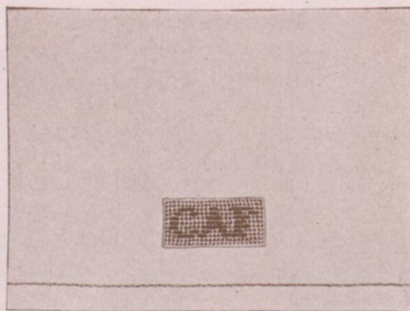
Filet crochet, adapted from the lovely old netted laces, is something which everyone loves to do. There is a wide variety of patterns from which to choose—floral, figure and geometric—and by the simple expedient of varying the size of thread and crochet hook it is possible to use one design for a variety of purposes. As a usual thing No. 50 linen thread and a No. 13 steel hook will produce lace measuring about seven meshes to the inch, but the tension with which different workers crochet varies so greatly that it is not possible to give a fixed rule. In selecting a pattern one should be guided by the space desired to cover and the texture of the fabric. Table linens are usually of fine texture, yet a set of exceedingly smart luncheon mats can be made of coarse linen crash bordered with filet done with No. 16 linen thread (3 meshes to the inch).

Crochet trims for towels

should be of firm and rather close mesh, and the major portion of the trim given to the end which is in evidence when the towel is hung on the bar. A lace edging may be used, or an insertion uniting a hem with the body of the towel, or a paneled insert. A simple and effective towel marking is made by darning or weaving one's initials into the meshes of a white filet crochet background, using the same stitch employed in doing Swedish weaving.

A most satisfactory way to insert a crocheted panel of any sort into a fabric is to whip or overcast it carefully in place, and then to cut the material underneath diagonally from the center to each corner, turn it back from under the crochet and then buttonhole over the edge of the panel with the purl of the stitches on the crochet. The linen points are of course cut away when the button-holed edge is completed.

When an article is to be bordered with a narrow edge of filet crochet the usual procedure is to work the first row directly into the edge of the fabric, either over a hem or into the holes formed by machine hemstitching, but a more sophisticated effect is secured by making the crocheted frame and then joining it to a rolled or flat hem of a linen center. The border of the mat at the top of page 13 was made in this way, and consists of three rows of filet spaces of 2 trebles with 1 chain between,



Darned filet is a very decorative and durable method of marking towels

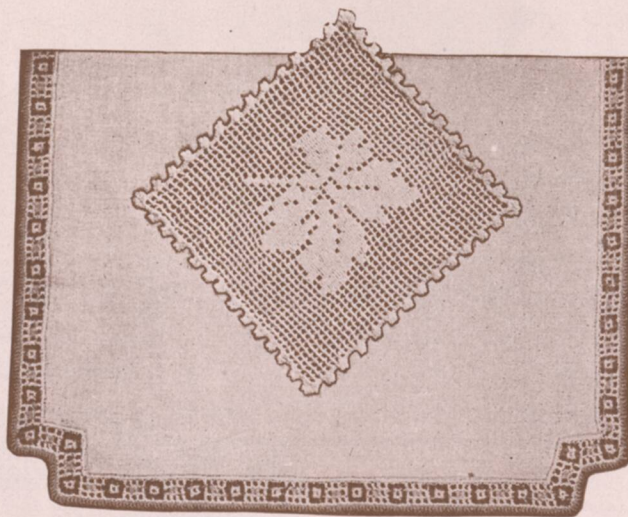
done with Barbour's Art Needlework Linen Thread No. 30 (ball) edged with a row of trebles in yellow skein thread topped with a finishing row of doubles in orange. Into the white filet ground four petaled orange flowers are darned, each flower consisting of an open center and a space on either side filled with stitches woven parallel with the side of the square center, over and under two trebles. The method of making this type of border is as follows:

Make foundation chain about the length of side of doily and leave thread so that chains may be added for additional length. *1st row*—Fasten another thread to first chain made, and, chaining 4 for first sp, work t with 1 ch between in every other st for about half the length of side, then work corner making (t, ch 3, t) into same ch. (Proceeding in this way the joining of the rounds will come on the side of doily and not break into the design at the corner). Make 5 sp keeping 2 loops on needle when working last t, skip 3, t in next working off last 3 loops on hook together, 5 sp, ch 3, for corner sp as before; continue for next side making a multiple of 3 sp. Work corner as before, repeat. Join with slip stitch in 3rd of 4 ch. In *2nd and 3rd rows* work corners by making (t, ch 3, t) in 2nd of 3 ch, at reverse angles skip a sp on each side and work off 2 t as one st.

For edge, with yellow, work a t in each st (t, ch 1, t, ch 1, t) into corner chains, and at reverse angle keep last loop of corner t and the one on either side on hook and draw thread through all 4 loops at once. Finish with a row of doubles in gold.

It is possible to make some very decorative table doilies with a simple motif in filet crochet done with coarse thread. The square grape leaf doily pictured can be easily increased in size by adding filet meshes on all sides.

Crocheted braid lace is the latest Parisian fancy and captivates everyone who sees it. The



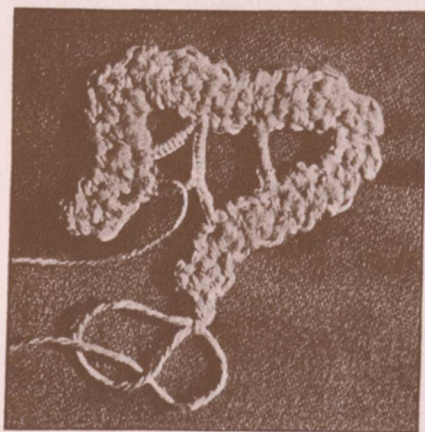
Both the grape leaf doily and the crochet bordered mat are easily developed in various sizes

braid is made by the yard, using Barbour's Art Needlework Linen Thread No. 12 and a No. 3 hook. Then it is basted to a foundation of table oilcloth, curved hither and yon in a meandering fashion and connected with button-holed bars, done in exactly the same way as in cutwork embroidery, using No. 20 linen thread.

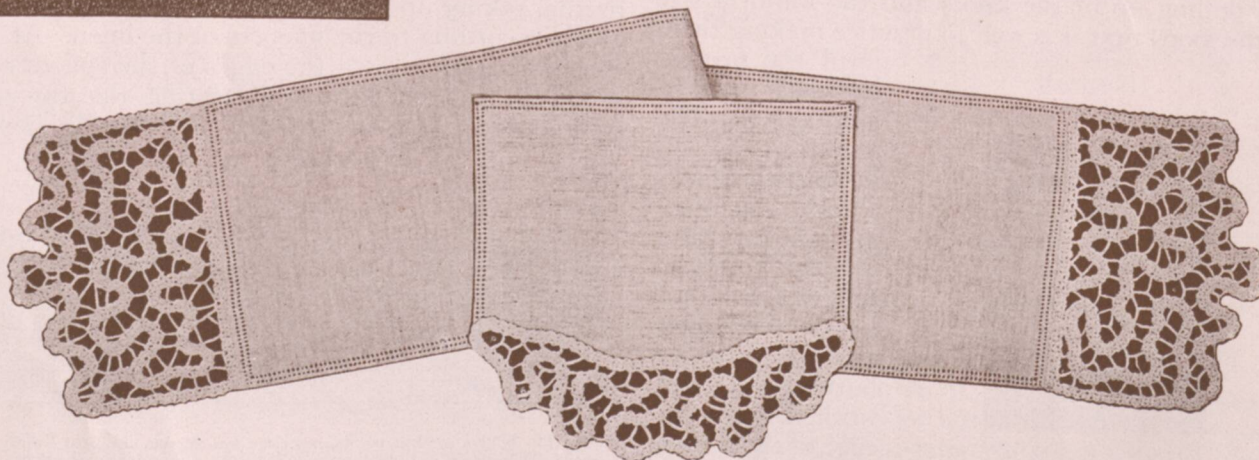
It is exceedingly rich and effective lace decoration for the ends of linen runners and chair-backs. Very beautiful pieces are made altogether of this decorative crocheted braid lace for both living-room and dining-room uses—mats, centerpieces, doilies and all the other pieces which distinguish the home of the clever needleworker and make it really livable.

To make the crocheted braid, chain 3, skip 1, 2 doubles, turn; * ch 1, 2 d, turn and repeat. One ball of No. 12 thread will make about one and three-quarter yards of braid.

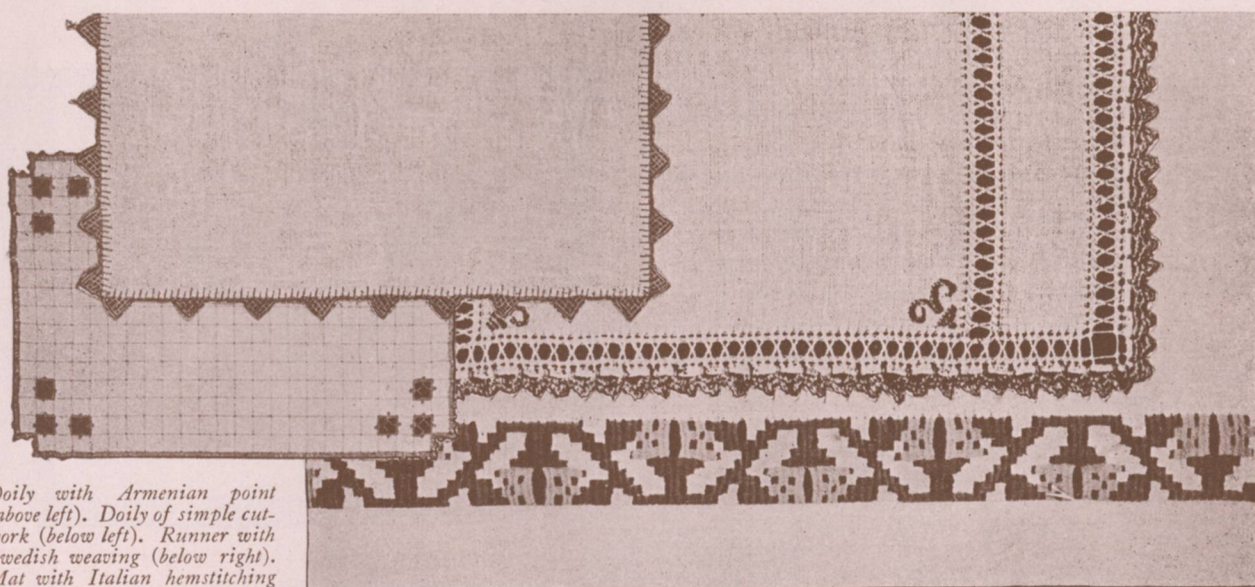
In these directions "double" crochet (d) is made by drawing thread through two loops (one on hook and one drawn through foundation). "Treble" crochet (t) is made by passing thread over hook before drawing loop through foundation and working off loops two at a time.



The new crocheted braid lace which decorates this living-room runner and chair-back (below) is fascinatingly easy to do. Here is a detail of the work reproduced actual size



Lace made of crocheted braid done with coarse linen thread is the latest Parisian fancy for the decoration of living-room runners and chair-backs



Doily with Armenian point (above left). Doily of simple cut-work (below left). Runner with Swedish weaving (below right). Mat with Italian hemstitching (above right)

Age Old Stitches for your newest linens

ALMOST without exception the stitches which are familiar to the present day needleworker have been in use for countless years, even centuries and many types of work like Armenian needle point and Swedish weaving have become characteristic of certain nationalities. Even the most modern of cutwork embroidery has its origin in one of the most ancient forms of needlework.

Armenian needle-point is a most delightful decoration for guest towels, tea napkins, and various small linens whether done in color or in a thread matching the shade of the fabric, and becomes doubly smart when combined with Italian hemstitching or drawn-in threads of colored linen. It is at the same time one of the simplest and most practical of laces, for the knots of which it is composed are almost indestructible, especially when made with linen thread.

The beauty of this lace depends so much upon the pulling up of the knots and the uniform size of the loops that it is well to practice making them

until the process becomes almost mechanical. The detail on the following pages shows plainly the making of the knot and the points in progress.

For the foundation row of buttonhole stitch worked into the edge of the fabric, a pointed needle is required, but

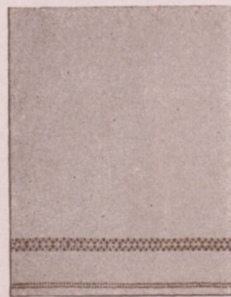
for the rest of the work a blunt needle is preferable.

Barbour's Art Needlework Linen Thread No. 30 is excellent for making Armenian needle point. The shades in which it is made—white, ecru and natural—are effectively used either with linens of corresponding or contrasting shades. If a colored lace is preferred, there are many colors in Barbour's skein thread from which to choose.

Swedish Weaving

Swedish weaving is in reality a combination of drawnwork and needle weaving, and although characteristic of the early Swedish work, is frequently seen in the needlework of the Orient.

Threads are first drawn from the fabric to give the width of pattern desired, and on the threads running in the opposite direction which remain, patterns are woven with a blunt embroidery needle, taking up two, three or more threads in a group according to the fineness of the linen. After the threads are drawn the edges of the spaces are usually hemstitched, thus separating the threads into groups upon which the weaving is done.



Linen towel with narrow borders of Swedish weaving with two fabric threads between

Bullion Stitch

French Knots

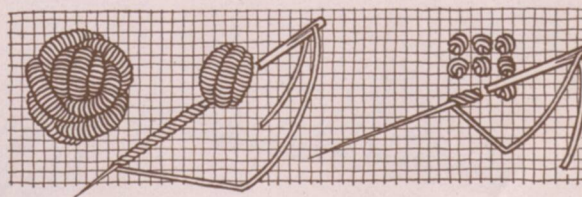


Fig. 17. Bullion stitch is nothing more nor less than an elongated French knot. Take up two or three threads on the point of needle, wrap the thread (as it comes from the cloth) around the needle twenty or more times, pull the needle through and anchor the "worm" by a stitch through the cloth far enough away from the first to make the shape you want.

Work with an outward movement—throwing the linen thread into a semi-circle, insert needle at top of hem (or buttonholed edge, see diagram) bringing it out first under the loop, then over it. Grasp the thread near the needle's eye and wind from right side of needle under and over point of needle. Draw up, leaving sufficient thread to form loop (Fig. A).

Having completed a first row of loops (all around edge of material if not buttonholed), turn and make small loops over each of 5 loops—4 loops in all, turn and make a small loop in the top of last loop made; this makes a small flat loop which is not

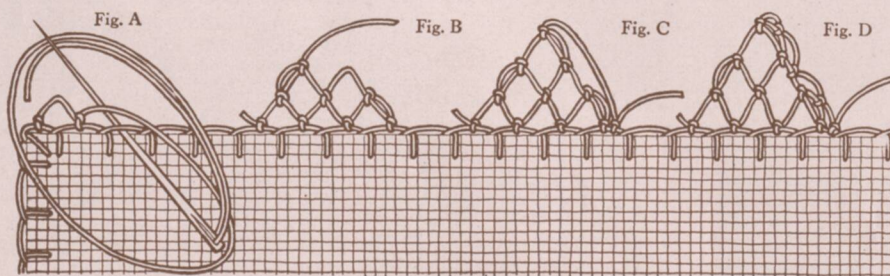


Fig. 18. *Armenian point*

be finished by making tie knot into each loop down the side (Fig. D). Sometimes the thread is cut at the point after making a flat loop and second knot at top of point.

worked over in the next row and so decreases a loop in every row to form the point of your lace. Scallop may be of any size depending upon the number of loops used in first row of point (Fig. B).

To complete the point, make a small loop in the extreme loop of the point and carry thread back to first row of loops (Fig. C), then make three loops along the edge being finished—this number may vary according to your taste—and start on second point. Or the scallop may

Italian hemstitching is even more decorative, especially when done with color, but detracts from the effect of a continuous woven fabric which results when the needle weaving is done without grouping the threads along the edges.

After the threads are drawn the material should either be stretched in an embroidery hoop or basted on a piece of oilcloth to hold the work flat. Oilcloth is perhaps to be preferred because of its flexibility.

The detail shows the method of doing the work, weaving over and under two, three or more groups as required to develop the pattern, using the needle as a "beater" to pack the rows of weaving closely together. In this pattern the background is darned with thread the same color as the fabric. It is a charming finish for towels of colored linen and with the variety of colors to be secured in Barbour's Art Needlework Linen Thread almost any color combination desired can be secured.

It is possible to develop floral as well as conventional designs in Swedish weaving, and surprisingly lovely effects are possible with a single color. The border on the towel at the bottom of the preceding page consists of two rows of the simplest sort of pattern (alternating blocks woven over two threads) separated by two fabric threads. Successive rows of this pattern separated by two threads might be used to make a wider border or a striped effect secured by alternating the narrow pattern rows with an inch or more of fabric. Italian hemstitching has been used to finish the

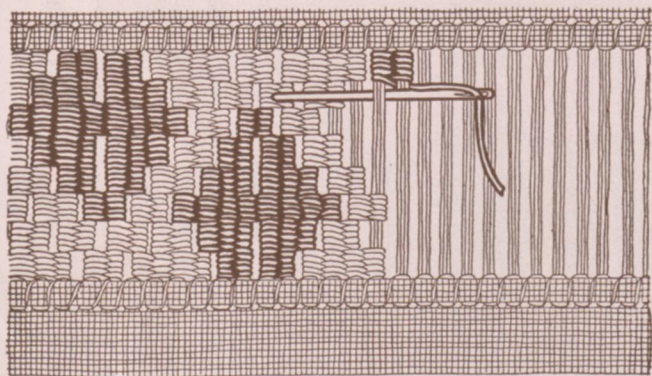


Fig. 20. *Detail of Swedish weaving bordered with rows of Italian hemstitching*

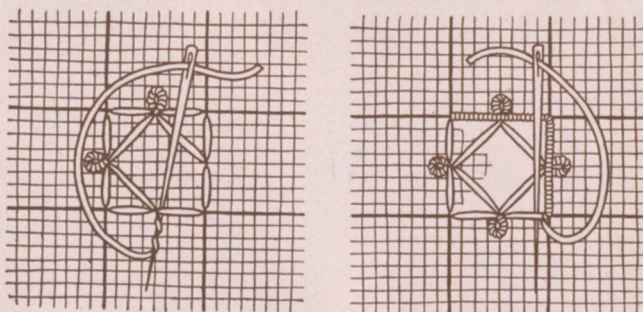


Fig. 19. *For cut work motif on checked doily first run outline and lay filling stitches, working a bullion picot at center of each side*

ends of this linen towel and the hems might have been further decorated with bullion picots.

Swedish weaving may be done in the form of panels instead of extending in borders from edge to edge. In this case short ends of the drawn threads should be left at either side which are then whipped securely to make a firm edge. When the weaving is done in panel form a much more finished effect is secured by weaving the pattern into the fabric at the ends, counting the whipped edge as a thread group.

Cutwork

Ordinary blue-check glass toweling makes the smartest sort of luncheon sets when decorated with simple cutwork done with Barbour's China Blue Linen Thread.

Fig. 19 shows the method, using the checks for the basis of the design. If the buttonholed edge is about an eighth of an inch in depth it will frame the mats very effectively. Cut the linen midway between the woven blue lines, turn an eighth of an inch hem and cover with buttonholing, taking the stitches into the blue line.

Barbour's Art Needlework Linen Thread

is obtainable at most needlework, dry goods and department stores, in ball form (white, ecru and natural in sizes ranging from Number 12 to Number 50) and in skeins of gold, natural, red, coral, yellow, pink, medium brown, china blue, lavender, willow green, white and black—every color absolutely fast.



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